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J. BRAHMS

REQUIEM

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NOVELLO'S ORIGINAL OCTAVO EDITION.

REQUIEM

FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

JOHANNES BRAHMS

(Op. 45).

EDITED BY JOHN E. WEST.

THE ADAPTATION BY W. G. ROTHERY.

(PRICE ONE SHILLING AND SIXPENCE.)



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PREFACE.

BRAHMS's 'German Requiem' (Op. 45) is held by some to have been written in memory of Schumann, by others in memory of the composer's mother. There is no need to decide for either theory to the total exclusion of the other, for men's minds may work to the one end under as many stimuli in art as they do in life. Max Kalbeck informs us that the chorus 'All flesh doth perish as the grass' was originally planned as the second movement (a slow, saraband-like scherzo) of an early sonata for two pianofortes, which was afterwards re-cast as the D minor Pianoforte Concerto. Kalbeck holds that this concerto (Op. 15) was intended to be a memorial to Schumann, whose madness and tragic death had so deeply affected the youthful Brahms; but that not being satisfied with it, he 'erected two other monuments to the memory of Schumann, more noble in feeling and more perfect in their art,' in the C minor Symphony and the 'German Requiem.' This view of the case may well be right; we know that the thoughtful young Brahms was so obsessed by the terrible fate of his friend and mentor that when he heard Beethoven's ninth Symphony for the first time, in 1856, the first movement of it seemed to speak to him directly of the Schumann tragedy. On the other hand, Madame Schumann thought that the Requiem was written in memory of Brahms's mother, although Brahms had never expressly said so; and this was the view taken by the composer's life-long friend, Joachim, at a memorial festival at Meiningen, in 1899. The mother had died in 1865. The Requiem seems to have been begun in 1866, and to have been finished—all but the fifth number, which was an afterthought—in 1867. No. 5—the aria 'Ye who now sorrow'—was written at Bonn in May, 1868, and we have Brahms's own testimony that this movement at any rate was prompted by the memory of his mother.

The first three movements of the work were given in Vienna on December 1, 1867, under Herbeck. It had a mixed reception. The first two movements received some applause, but the third was greeted with many expressions of disapproval; the continual pedal point—intensified, it is said, by the too vigorous work of the drummer—had a disagreeable effect on the audience. On Good Friday (April 10, 1868), the whole of the Requiem (except No. 5) was given in the cathedral at Bremen, under Reinthaler, the baritone solos being sung by Otto Schelper (not Stockhausen, as is commonly stated); it was repeated on the 27th of the same month—not in the cathedral this time, but at the 'Union.' In the following weeks the soprano aria was added, and the complete Requiem was given at the Leipzig Gewandhaus on February 18, 1869, under Reinecke. Numerous performances followed quickly in other German towns. It was given in English at a private meeting in Sir Henry Thompson's house in London on July 7, 1871, the orchestral part being played as a pianoforte duet by Lady Thompson and Cipriani Potter. The Requiem was also produced about this time at a students' concert of the Royal Academy of Music; but the first public performance of which we have any record is that at a Philharmonic Society's concert in St. James's Hall on April 2, 1873, under Mr. Cusins, the solos being taken by Miss Sophie Ferrari and Mr. Santley.

The 'German Requiem,' as will be seen at once, has nothing in common with the ordinary Requiem Mass; verbal purists have even disputed its claim to be called a Requiem at all, since it offers up no prayer for the dead. The text is freely selected from the Bible and the Apocrypha; the several sources of it may be indicated here:

- 1st Movement: Matthew v., 4; Psalm cxxvi., 5, 6.
- 2nd Movement: I. Peter i., 24, 25; James v., 7; Isaiah xxxv., 10.
- 3rd Movement: Psalm xxxix., 4-8; Wisdom iii., 1.
- 4th Movement: Psalm lxxxiv., 1, 2, 4.
- 5th Movement: John xvi., 22; Ecclesiasticus li., 27; Isaiah lxvi., 13.
- 6th Movement: Hebrews xiii., 14; I. Corinthians xv., 51-55; Revelation iv., 11.
- 7th Movement: Revelation xiv., 13.

That Brahms was both an earnest thinker and an assiduous student of the Bible is evident, though it would not be wise to try to fix the exact measure of his orthodoxy. We are told by Kalbeck that 'nothing made him angrier than to be taken for an orthodox church composer on account of his sacred compositions.' Probably he was always more philosopher than theologian. When sending Herzogenberg the 'Vier Ernste Gesänge' (Op. 121) in June, 1896, he jokingly anticipated censure for his 'unchristian principles,' the texts, as

Kalbeck says, being in part 'not only anti-dogmatic but irreligious' (*ungläubig*). Brahms's freedom from purely theological prepossessions may be seen in his correspondence with Reinthaler over the Requiem. Reinthaler, who was the organist at Bremen Cathedral, urged him to make the work more definitely orthodox. 'It occupies,' he says in a letter of October 5, 1867, 'not only religious but purely Christian ground. The second number deals with the prediction of the return of the Lord, and in the last number but one there is express reference to the mystery of the resurrection of the dead, "We shall not all sleep." For the Christian mind, however, there is lacking the point on which everything turns, namely the redeeming death of Jesus. Perhaps the passage "Death, where is thy sting" would be the best point at which to introduce this idea, either briefly in the movement itself, before the fugue, or in a new movement. Moreover you say in the last movement "Blessed are the dead which die in the Lord *from henceforth*," that is to say, after Christ has finished the work of redemption.' Brahms's reply is that he is writing for humanity as a whole, and has deliberately passed over verses like that of John iii., 16, while he has selected others 'because I am a musician, because I needed them, because I cannot dispute the "*from henceforth*" of my revered poets, or strike it out,' which, reading between the lines, seems to mean simply that the Requiem is intended to be a human document rather than a theological argument. The text voices the perennial fluctuations of the human spirit between fear and hope, and its longing for consolation. The work has been accused of lack of unity, and in one sense, perhaps, rightly. Dramatic or fictive unity—which is the kind the critics of the Requiem have in view—is not easily attained in composite works of this kind; it might be possible to rearrange the grouping of one or two of the numbers without doing serious damage to the work. Nor is the ending above criticism. The chorus 'Lord, Thou art worthy of praise and glory,' is so powerful that one at first feels the real climax to have come here, and that the final chorus has only been added because of the impossibility of ending a Requiem in a mood of jubilation. But the point is hardly worth worrying over; and certainly not only does the work end poetically in the only way we could possibly feel to be the right one, but it is exquisitely and touchingly rounded off by a return to the thematic material of the opening chorus. Musically, at any rate, the unity of the Requiem is beyond dispute.

Brahms was one of the select few whom we feel to be thinkers in music; his whole work embodies a philosophy of life none the less definite for not being expressed, or perhaps expressible, in words. And the philosophy is fundamentally that of his great forerunner, Bach. Like Bach, he is almost perpetually obsessed by the idea of death—much of the finest music of each of them is evoked by this theme; but, again like Bach, he faces the great problem bravely, and emerges from the contest with it all the stronger in himself, and with a message of divine consolation for us. He is of the chosen ones whose philosophy holds good for all time because it sublimates the deepest experiences of the race. His gloom is an intellectual and spiritual thing, not a fever of the nerves. Tchaikovsky and Chopin—to take these two examples alone—have sung their griefs in exquisite strains; but who does not feel that the sorrow is too personal to be universal, too purely physical in its origin to be a sane reading of the whole of existence? We feel at times that a robust frame, a happier life, or even a dose of phenacetin would have cured it all. For the heart-ache of men like Bach and Brahms there is no cure. Theirs is a cosmic grief, the grief not of a sick mind, but of one fundamentally strong and healthy. And being woven not out of the nerves but out of the firmer tissues of the spirit, it always carries its own healing with it. In all Brahms's philosophical work the bitterness is finally bracing or consoling, not corroding or shattering; always the stream of pure water wells up somewhere through the brine; never does he let us see his face tear-stained at the last, as Tchaikovsky and Chopin so often do. In the 'Alto Rhapsody' and the 'Vier Ernste Gesänge' the final note, for all the despair and gloom that have gone before, is one of exquisite consolation; in the 'Song of Destiny' he even alters fundamentally the conception of the poet, laying a kind of balm upon the spirit that has been tempted to such passionate revolt against the tangled scheme of things. And in the Requiem the consolation always comes hard upon the heels of the despair. And such consolation! a giant's tenderness, all the more touching because of the strength we know to be behind it, a caress from a great hand that could crush us if it would. Perhaps there are no passages in the whole work more wonderful than these. It is not the mere poetic scheme of contrasted black and white, shadow and sunlight, that is so impressive; any poetaster could have arranged that. It is the quality of the consoling music that follows such drastic, grisly paintings of the nothingness of man as the 'All flesh doth perish as the grass'* and the

* The proper effect of this is generally lost in performance. Brahms must have omitted the sopranos and written the altos and basses so low in order to get a particularly sombre, sepulchral colour; but the tenors, who are in their middle register, usually sing so loudly that the tone-colour is of the normal brightness. The tenor tone should surely be covered up by that of the darker voices.

'Lord, make me to know what the measure of my days may be.' In both these pictures Brahms reaches back in soul, as he so often does, to the very foundations of the northern Teutonic spirit. The Latins do not conceive death like this; it is the mood of a race like our own, to which physical nature has been unkind, that has mourned and shivered through many a sunless and niggard day, and had its very bones cankered by the damp of the earth. In just such tones as Brahms did the old poet of the Edda sing of the physical horror of the descent into the grave, not only the recoil of the spirit from death, but the shrinking of the warm body from the clasp of the soddened earth:

For thee was a house built ere thou wert born; for thee was a mould shapen ere thou of thy mother camest. Its height is not determined, nor its depth measured; nor is it closed up (however long it may be) until I thee bring where thou shalt remain: until I shall measure thee and the sod of the earth. Thy house is not highly built; it is unhigh and low. When thou art in it, the heel-ways are low, the side-ways unhigh. The roof is built thy breast full nigh; so thou shalt in earth dwell full cold, dim, and dark. Doorless is that house, and dark it is within. There thou art fast detained, and Death holds the key. Loathly is that earth-house, and grim to dwell in. There thou shalt dwell, and worms shall share thee. Thus thou art laid, and leavest thy friends. Thou hast no friend that will come to thee, who will ever inquire how that house liketh thee, who shall ever open for thee the door and seek thee, for soon thou becomest loathly and hateful to look upon.

In the 'Lord make me to know what the measure of my days may be,' there is added to this grim old Saxon sense of the horror of the grave the moral austerity of a Hebrew prophet. Yet grievous, terrible as these moods are, they are not the last, but only the first word with Brahms; for every hurt he has an anodyne. Could there be music more full of the purest spirit of consolation than that of the lovely choral snatches interspersed among the darker choruses, or that of the chorus 'How lovely are Thy dwellings,' or that of the soprano aria 'Ye who now sorrow'? The high *tessitura* of the aria makes it a trial to the singer; but is there not in its very height a suggestion of a consoling angel hovering above our heads, and in the final unresolved cadence of the voice is there not the idea of the heavenly visitant disappearing from our eyes while still poised in the air? And when, having done both with grief and with consolation, Brahms turns to triumph over death, how deep-throated is his exultation! Where in music is there so cosmic a cry over death vanquished as at the end of the chorus 'Now death is swallowed up in victory,' with its ineffable joy of combat in the surging phrases at 'Death, where is thy sting,' and the challenging roar upon the reiterated 'Where'? Again, in the gigantic choral fugue 'But the souls redeemed are in the hand of God,' what steadfastness there is in the persistent pedal, and what unconquerable exultation in the ocean-like roll of the voices at the finish! But at the very end of the work the thinker comes uppermost again. Brahms closes in a chastened, though hopeful mood—not alone because the title of 'Requiem' demands such an ending, but because the philosopher knows that our ultimate hope can only be not for triumph over life but for tranquillity in death—'Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.'

Brahms, again like Bach, was reticent in private life; scarcely a saying or a letter survives of either of them in which the man bares his real soul. This type of mind lives wholly inwardly; its mental and moral struggles are carried on too far down beneath the surface of the spirit for the world to know anything of the causes or the incidents of the combat. But when they utter themselves in their art, the expression is all the greater for the habitual concentration of the man. So it is that we get works like the 'German Requiem,' which, the more we study them, seem the more incomparably to give voice to all our own profoundest thoughts upon life and death. And the appeal of such works cannot diminish until humanity itself alters; philosophy of this kind endures like the noble metals and the hills.

ERNEST NEWMAN.

REQUIEM.

CHORUS.

Blest are they that mourn, for the Spirit shall give them comfort.

They that sow in tears reap a joyful harvest.

Who goeth forth with weeping and beareth seed so precious, shall come home with gladness, his good sheaves with him bringing.

CHORUS.

All flesh doth perish as the grass, and all man's glory as the flow'r of grass that fadeth.

The grass doth lie withered and the flower thereof falleth.

Be patient my brethren, be ye patient unto the advent of Christ.

Even as the husbandman waiteth for the earth's precious fruit to ripen, for long he waiteth with patience till he receive the early and latter rain, so be ye patient.

Surely the Lord's word bideth for evermore.

And the ransomed of the Lord shall return and come to Zion rejoicing, gladness eternal shall crown their heads in Heaven above; gladness exceeding theirs shall be for ever, grief and sorrow shall fly from them.

BARITONE SOLO AND CHORUS.

Lord, make me to know what the measure of my days may be, let me know all my frailty, ere death o'ertake me.

Lord God, all my days here are but a span long to Thee, and my being naught within Thy sight.

Lo! how surely every man living doth at his best live vainly. He goeth his way in a vain show, he is disquieted all in vain within his breast, his riches he knoweth not who shall gather them.

Oh Lord, who will console me? My hope is in Thee.

But the souls redeemed are in the hand of God, where earthly care troubleth not.

CHORUS.

How lovely are Thy dwellings fair, O Lord of Hosts, my soul ever longeth and fainteth sore for the blest courts of the Lord; my heart and my flesh do cry to the living God. O blest are they that in Thy house are dwelling, they ever praise Thee, O Lord.

SOPRANO SOLO AND CHORUS.

Ye who now sorrow, ye who mourn, hear ye, for I again will see you and fill your hearts with rejoicing, and no man taketh your joy from you.

So I will comfort you, e'en as a mother's love doth comfort.

Now behold me, for but a little while sorrow and travail were mine, and I have gotten unto me much rest.

BARITONE SOLO AND CHORUS.

On this earth we have no continuing home, therefore we seek one to come.

Therefore I shew unto you a mystery;

We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, on the morn the last trumpet soundeth.

Then shall sound the trumpet, and the dead shall all be raised from corruption, and we shall all be changed.

Then shall be brought to pass the saying that is written,

Now death is swallowed up in victory.

Grave, where is thy victory?

Death, O where is thy sting?

Lord, Thou art worthy of praise and glory, honour and power,

For Thou hast all things created, by Thy holy will they are and were created.

We render praise, and glory, and power to Thee.

CHORUS.

Blessed are the dead which in the Lord are sleeping, from henceforth.

Yea, saith the spirit, they may rest from their labours; their works do follow after them.

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REQUIEM

JOHANNES BRAHMS. Op. 45.

No 1

Chorus — BLEST ARE THEY THAT MOURN.

Andante moderato e con espressione.

Soprano

Alto

Tenor

Bass

Andante moderato e con espressione. ♩ = 80

p R.H. *legato*

p

Blest are

p

Blest are

p

Blest are

p

Blest are

dim.

p

spi - rit shall com - fort, shall give them

spi - rit shall com - fort, shall give

spi - rit shall com - fort, shall give them

spi - rit shall com - fort, shall give them

com - fort.

them com - fort.

com - fort.

com - fort.

They - that - sow, that

They - that - sow, that

p dolce

p espress.

p cresc.

they that sow,

sow in tears, they that sow, that sow in

sow in tears, they that sow, they that sow in

sow in tears, they that sow in tears, they that

p cresc.

This musical score is for the hymn "Sow in Tears, Reap a Joyful Harvest." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the third and fourth stanzas. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamics markings such as *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano) are used throughout to guide the performer's volume. The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across measures.

f sow in tears reap a joy - ful, a joy - ful
 tears, in tears reap a
 tears reap a joy - ful har - vest,
f sow in tears reap a joy - ful
 har - vest, reap, reap a joy -
 joy - ful, a joy - ful har - vest, a joy -
 reap a joy - ful, joy - ful har - vest,
m. har - vest, reap a joy - ful, joy - ful har -
 ful *p* har - vest.
 ful *p* har - vest.
 a joy - ful har - vest.
 -vest, a joy - ful har - vest.
p

p espress.
Who go-eth forth with *espress.*

p
Who go-eth forth with weep - ing, who *espress.*

p
Who go-eth forth with weep - ing, with weep - ing, who *espress.*

p
Who go-eth forth with weep - ing, with weep - ing, who

pp *R.H.* *legato*

weep - ing, with weep - ing,

go - eth forth with weep - ing, weep - ing,

go - eth forth with weep - ing, weep - ing,

go - eth forth with weep - ing,

dim.

p *espress.* and

pp who go-eth forth with weep - ing, forth with weep - ing,

pp who go-eth forth with weep - ing, forth with weep - ing,

p

cresc.

bear - eth, bear - eth seed so pre - cious, seed so

cresc.

and beareth, and beareth, bear - eth seed so pre -

cresc.

and beareth, and beareth seed so pre - cious, shall

cresc.

and beareth, and beareth, bear - eth seed so pre -

cresc.

pre - cious, shall come home with glad - ness, come home with glad - ness, his good -

- cious, shall come home with glad - ness, come

come home with glad - ness, with glad - ness, shall come home with

- cious, shall come home with glad - ness, with glad - ness, shall

mf cresc.

— sheaves with him bring - ing with him bring -

home with glad - ness, his good sheaves with him bring -

glad - ness, come home with glad - ness, his good sheaves with him

come home with glad - ness, come home with glad - ness, his good sheaves with him

p

-ing. *pp* Blest are they, *pp* blest
 -ing. *pp* Blest are they, *pp* blest
 bring - ing. *pp* Blest are they, *pp* blest
 bring - ing. Blest are they,

pp *espress.*
 are they, blest are they, blest are
p *espress.*
 are they that mourn, are they that mourn, 2 4 4 4 blest are they, blest are
p *espress.*
 are they, blest are they that mourn, blest are they, blest are
espress.
 blest are

E *p espress.* *cresc.* *p* *dolce*
 they that mourn, for the Spi-rit shall give them com fort, blest are
cresc. *p* *dolce*
 they that mourn, for the Spi-rit shall give them, shall give them com - fort, blest are
cresc. *p* *dolce*
 they that mourn, for the Spi-rit shall give them, shall give them com - fort, blest are
cresc. *p* *dolce*
 they, blest are they that mourn, for the Spi-rit shall give them, shall give them com - fort, blest are

p cresc. *p*

they, blest are they, they that mourn, that mourn,

they, blest are they, they that mourn, that mourn,

they, blest are they, they that mourn, that mourn,

they, blest are they, they that mourn, that mourn,

p for the spi - rit shall com - - fort, shall give them

p for the spi - rit shall com - - fort shall give *p*

p for the spi - rit shall com - - fort, shall give them

p for the spi - rit shall com - - fort, shall give them

p for the spi - rit shall com - - fort, shall give them

com - fort, shall give them

them com - fort, shall give

com - fort, shall

com - fort, shall

p *dol.* *cresc.* *f*

dim. com - fort, com - fort, shall give them com - fort, shall give them com -

dim. them com - fort, shall give them com - fort, *cresc.*

dim. give them com - fort, shall give them com - fort, shall give them com - fort, shall

shall give — them, shall give them com - fort, *cresc.*

cresc. fort, for the spi - rit shall give them *p*

mf for the spi - rit shall give them *p*

give them com - fort, for the spi - rit shall give them *f* *p*

mf *cresc.* the spi - rit shall give them com - fort, shall give them *p*

pp com - fort, shall give them com - fort. *dim.*

com - fort, shall give them com - fort. *pp*

com - fort, shall give them com - fort. *pp*

com - fort, shall give them com - fort. *pp*

com - fort, shall give them com - fort. *pp*

pp *Red.* *Red.* *Red.*

Chorus — ALL FLESH DOTH PERISH.

Lento, alla marcia.

Soprano

Alto

Tenor

Bass

Lento, alla marcia ♩ = 60

sempre legato
pp mezza voce

con Ped.

pp

A11

A11

A11

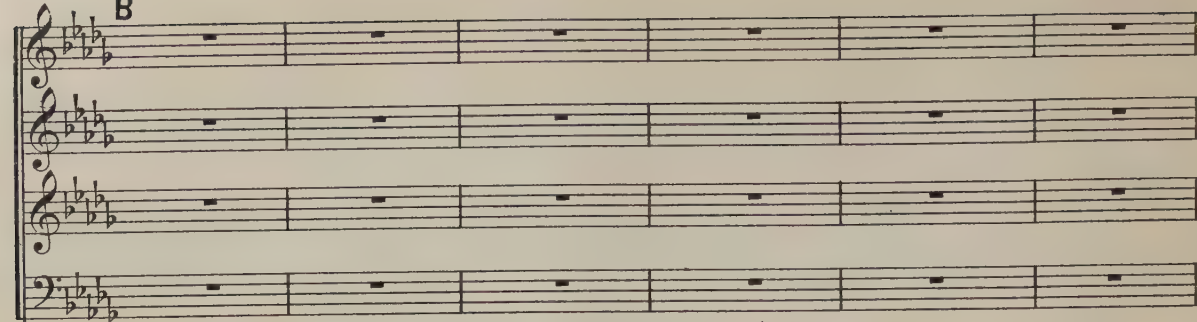
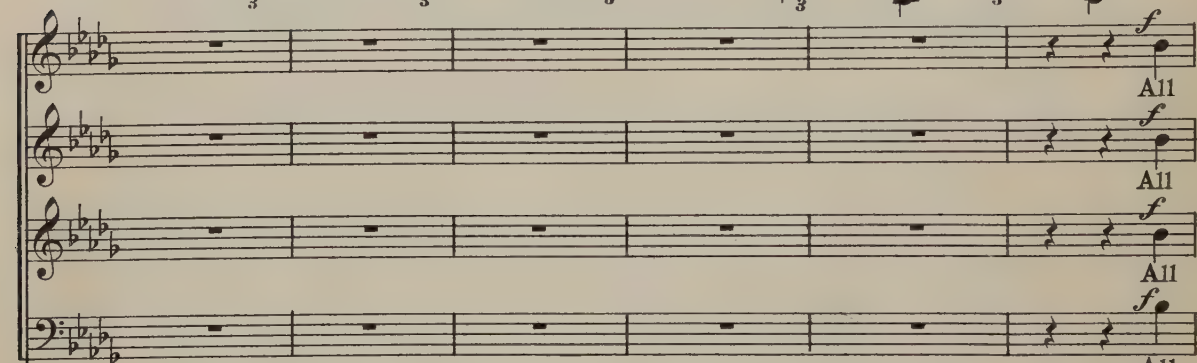
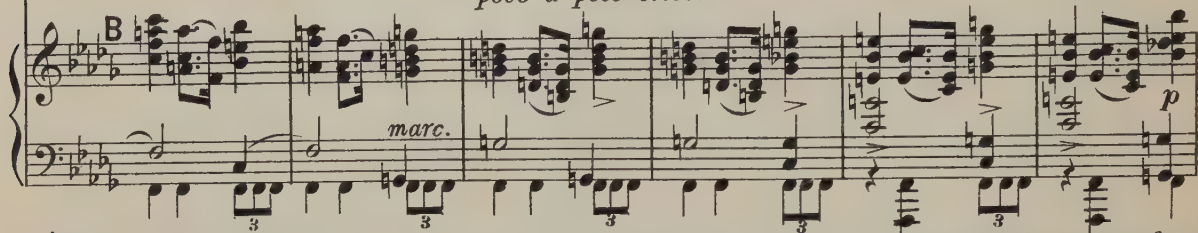
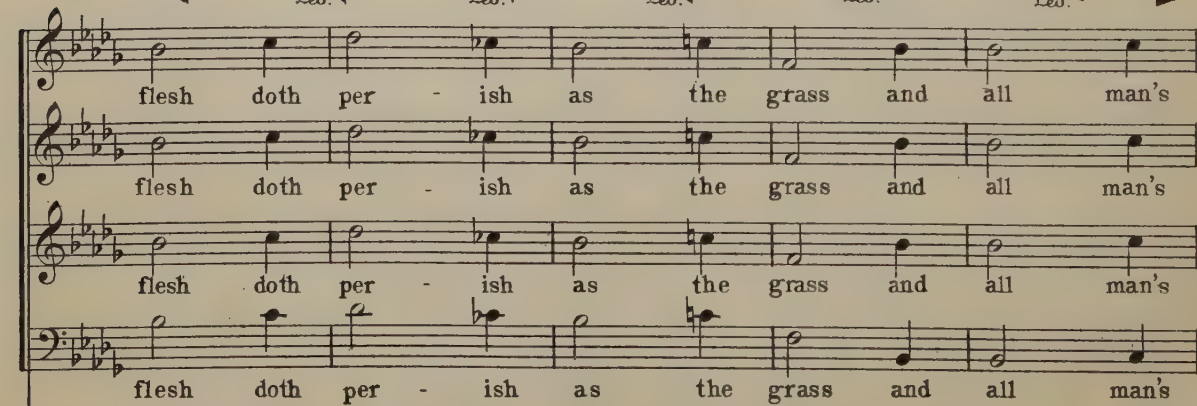
pp

pp

A

flesh doth per - ish as the grass, and all man's glo - ry as the
 flesh doth per - ish as the grass, and all man's glo - ry as the
 flesh doth per - ish as the grass, and all man's glo - ry as the
 The grass doth lie wither'd, and the
 flow'r, the flow'r of grass that fad-eth. The grass doth lie wither'd, and the
 flow'r, the flow'r of grass that fad-eth. and the
 flow'r, the flow'r of grass that fad-eth. and the
 flow'r there - of fall - eth.
 flow'r there - of fall - eth.
 flow'r there - of fall - eth.
 flow'r there - of fall - eth. *sempre legato*
p 3

B

*poco a poco cresc.**sempre cresc.*

dim.

glo - ry as the flow'r, the flow'r of grass that

dim. *p*

glo - ry as the flow'r, the flow'r of grass that

dim. *p*

glo - ry as the flow'r, the flow'r of grass that

dim. *p*

glo - ry as the flow'r, the flow'r of grass that

dim. *p*

fad - eth. *p*

fad - eth. *p* The grass doth lie wither'd, and the flow'r there -

fad - eth. *p* The grass doth lie wither'd, and the flow'r there -

fad - eth. and the

pp

8.

3.

- of fall - eth.

- of fall - eth.

flow'r there - of fall - eth.

p espress. Be

p espress. Be

p espress. Be

8.

3.

C Poco più mosso.

patient, my breth - ren, be ye pa - tient un-to the ad - vent of Christ,

patient, my breth - ren, be ye pa - tient un-to the advent, the ad - vent of

patient, my breth - ren, be ye pa - tient un-to the advent, the ad - vent of

p espress.

Be patient my breth - ren, un-to the ad - vent of

Poco più mosso. ♩ = 80

dolce espress.

p

un-to the ad - vent of Christ,

Christ, un-to the advent, the advent of Christ, —

Christ, un-to the advent, the advent of Christ, —

Christ, un-to the advent of Christ,

Dp dolce

E'en as the husbandman wait - eth for the earth's pre - cious

p dolce

E'en as the husbandman wait - eth for the earth's precious fruit, the earth's precious

p dolce

E'en as he wait - eth for the earth's precious fruit, the earth's precious

p dolce

E'en as the husbandman wait - eth for the earth's pre - cious

cresc.

cresc.

cresc.

cresc.

p dolce

fruit to ri - pen, for long he wait -

p dolce

fruit for the earth's precious fruit to ri - pen, for long he

p dolce

fruit for the earth's precious fruit to ri - pen, for long he wait -

p dolce

fruit for the earth's precious fruit to ri - pen, for

sempre pp

eth with pa - tience, waiteth with pa - tience, till he re - ceive

sempre pp

wait-eth with pa - tience, waiteth with pa - tience, till he re - ceive

sempre pp

eth with pa - tience, waiteth with pa - tience, till he re - ceive

sempre pp

long he waiteth with pa - tience, with pa - tience, wait -

pp

the ear - ly and lat - er rain. So be ye

pp

the ear - ly and lat - er rain. So be ye

pp

the ear - ly and lat - er rain. So be ye

pp

-eth the ear - ly and lat - er rain. So be ye

pa - tient.

pa - tient.

pa - tient.

pa - tient.

Tempo I. = 60

p

pp

mezza voce

con Ped.

F

p

All flesh doth per - ish as the grass, and all man's glo - ry

All flesh doth per - ish as the grass, and all man's glo - ry

All flesh doth per - ish as the grass, and all man's glo - ry

pp *pp*

p The grass doth lie wither'd,

p

as the flow'r, the flow'r of grass that fad-eth. The grass doth lie wither'd,

as the flow'r, the flow'r of grass that fad-eth.

as the flow'r, the flow'r of grass that fad-eth.

and the flow'r there - of fall - eth.

and the flow'r there - of fall - eth.

and the flow'r there - of fall - eth.

and the flow'r there - of fall - eth.

pp *sempre legato*

18

G

marc. *poco a poco cresc.*

p *cresc.* *f* *Ped.* *f* *Ped.* *f* *Ped.* *f* *Ped.*

sempre cresc.

All flesh doth per - ish as the

All flesh doth per - ish as the

All flesh doth per - ish as the

All flesh doth per - ish as the

ff *Ped.* *Ped.*

dim.

grass, and all man's glo - ry as the flow'r, the

dim.

grass, and all man's glo - ry as the flow'r, the

dim.

grass, and all man's glo - ry as the flow'r, the

dim.

grass, and all man's glo - ry as the flow'r, the

p

flow'r of grass that fad - eth. *p*

p flow'r of grass that fad - eth. *p* The grass doth lie wither'd, and the

p flow'r of grass that fad - eth. *p* The grass doth lie wither'd, and the

p flow'r of grass that fad - eth.

p *pp* *8.*

flow'r there - of fall - eth.

flow'r there - of fall - eth.

8. and the flow'r there - of fall - eth.

pp

H Poco sostenuto.

Sure - ly the Lord's word bi - deth, bi - deth for

Sure - ly the Lord's word bi - deth, bi - deth for

Sure - ly the Lord's word bi - deth, bi - deth for

Poco sostenuto. $\text{♩} = 56$ Sure - ly the Lord's word bi - deth, bi - deth for

f

ev - er - more, for ev - er -

marcato

marc.

Allegro non troppo.

- er - more.

- er - more.

- er - more.

- more. And the ransom of the Lord shall re - turn and come to Zi - on, shall re -

Allegro non troppo. $\text{♩} = 108$

f

f And the ran-som'd of the Lord shall re-
f And the ran-som'd of the Lord shall re-
f And the ran-som'd of the Lord shall re-
- turn and come to Zi - on re-joic - ing, and the ran-som'd of the

- turn and come to Zi - on, shall re - turn and come to Zi - on re-joic - ing;
- turn and come to Zi - on, shall re - turn with re - joic - ing;
- turn and come to Zi - on, shall re - turn with re - joic - ing;
Lord shall re - turn to Zi - on, shall re - turn to Zi - on re-joic - ing;

I f glad - ness, glad - ness, glad - ness, glad - ness, glad - ness e -
glad - ness, glad - ness, glad - ness, glad - ness, glad - ness e -
glad - ness e - ter - nal, glad - ness e - ter - nal, glad - ness e -
glad - ness, glad - ness, glad - ness, glad - ness, glad - ness e -

-ter - - - nal shall crown their heads in
 -ter - - - nal shall crown their heads in
 -ter - - - nal shall crown their heads in
 -ter - - - nal shall crown their heads in

Heav'n a - - - bove, glad - ness ex -
 Heav'n a - - - bove,
 Heav'n a - - - bove, glad -
 Heav'n a - - - bove,

-ceed - ing - - - their shall be for ev - - - er, and grief
 -ness ex - - - ceed - - - ing, and grief
 and grief

Musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and two piano staves. The lyrics are: "ter - - - nal shall crown their heads in", "Heav'n a - - - bove, glad - ness ex -", "-ceed - ing - - - their shall be for ev - - - er, and grief", and "-ness ex - - - ceed - - - ing, and grief". The score includes dynamic markings such as *ff*, *p*, *pp*, *f*, *cresc.*, and *fp*. The piano part includes a key signature change to F major (two flats) in the final section.

Our Father who art in Heaven, hallowed be thy Name. Thy Kingdom come. Thy will be done in Heaven, and on Earth, as in Heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, and the power, and the glory, forever. Amen.

Musical score for "The Rose Tree" featuring vocal parts and piano accompaniment. The score is in 3/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics: "The Rose Tree, its leaves are green, / And the birds are singing in the shade, / And the children are playing around it, / And the old man is sitting there, / And the old woman is sitting there, / And the old man and woman are sitting there, / And the old man and woman are sitting there, / And the old man and woman are sitting there." The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and melodic lines. The score is marked with dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo).

L *cresc.*

sor - row shall fly,

cresc.

sor row shall fly, shall fly, shall

cresc.

sor row shall fly, shall fly, shall

L *marcato molto*

shall fly, shall fly, shall fly,

cresc.

shall fly from them, fly from them.

f

fly, shall fly from them, fly from them.

f

fly, shall fly from them, fly from them.

f

shall fly from them, fly from them.

marcato molto

f

And the ran-som'd of the Lord, and the

f

And the ran-som'd of the Lord, and the

f

And the ran-som'd of the Lord, and the ran-

f

And the ran-som'd of the

ran - som'd of the Lord shall re - turn to Zi - on, un to Zi - on,
ran - som'd of the Lord shall re - turn to Zi - on, un - to Zi - on,
som'd of the Lord shall re - turn to Zi - on, un - to Zi - on,
Lord, and the ran - som'd of the Lord shall re - turn to Zi - on, un - to Zi - on,
un - to Zi - on, com - ing re - joic - ing, com - ing re - joic - ing,
un - to Zi - on, com - ing re - joic - ing, com - ing re - joic - ing,
un - to Zi - on, com - ing re - joic - ing, com - ing re - joic - ing,
un - to Zi - on, com - ing re - joic - ing, com - ing re - joic - ing,
com - ing re - joic - ing to Zi - on,
shall re - turn to Zi - on, to Zi - on,
shall re - turn, re - turn to Zi - on, Zi - on,
shall re - turn, re - turn to Zi - on, Zi - on, com -

com - ing sing - ing, com - ing sing - ing, com - ing sing - ing,

com - ing sing - ing, com - ing sing - ing, com - ing sing - ing,

com - ing sing - ing, com - ing sing - ing, com - ing sing - ing,

- ing with sing - ing, re - joic - ing, with sing - ing, re - joic -

com - ing to Zi - on;

com - ing, com - ing to Zi - on;

com - ing with re - joic - ing, com - ing to Zi - on;

- ing to Zi - on, com - ing, com - ing to Zi - on;

glad - ness, glad - ness,

glad - ness e - ter - nal, glad - ness e -

glad - ness, glad - ness, glad - ness,

glad - ness, glad - ness, glad - ness,

glad - ness, glad - ness, glad - ness shall
 ter - nal, glad - ness e - ter - nal shall
 glad - ness, glad - ness e - ter - nal shall
 glad - ness, glad - ness e - ter - nal shall

pp *ff* *p* *ff* *p*

marc. *ff* *p*

crown their heads in Heav'n a -
 crown their heads in Heav'n a -
 crown their heads in Heav'n a -
 crown their heads in Heav'n a -

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

s. *pp*

N *tranquillo*
 - bove,
 - bove,
 - bove,
 - bove,

p
 glad - ness e - ter - nal,

N *tranquillo*
molto p

[illegible]

cresc. sempre

0

-ter - nal shall crown their heads

cresc. sempre

glad - ness e - ter - nal shall

cresc. sempre

glad - ness e - ter - nal shall

cresc. sempre

-ter - nal e - ter - nal shall

p cresc. sempre

f

in Heav'n a -

f

crown their heads in Heav'n a -

f

crown their heads in Heav'n a -

f

crown their heads in Heav'n a -

f

p dim. Ped.

-bove, glad - ness e - ter - nal.

p dim.

-bove, glad - ness e - ter - nal.

p dim.

-bove, glad - ness e - ter - nal.

p dim.

-bove, glad - ness e - ter - nal.

fp molto dim. ppp

Ped. Ped.

No 3 Baritone Solo and Chorus—LORD, MAKE ME TO KNOW.

Andante moderato.

Baritone Solo

Lord, make me to know what the meas -

Soprano

Alto

Tenor

Bass

Andante moderato. ♩ = 52

p

- ure of my days may be, let me know — all my

frail - ty, ere death o'er - take me, ere death o'er - take — me,

pp

A *p* Lord, make me to know what the mea -

p Lord, make me to know what the mea -

p Lord, Lord, make me to know what the mea -

p Lord, Lord, make me to know what the mea -

-sure of my days may be, let me know all my frail - ty,

-sure of my days may be, let me know all my frail - ty,

-sure of my days may be, let me know all my frail - ty,

-sure of my days may be, let me know all my frail - ty,

ere death o'er - take me, ere death o'er - take

ere death o'er - take me, ere death o'er - take

ere death o'er - take me, ere death o'er - take

ere death o'er - take me, ere death o'er - take

ere death o'er - take me, ere death o'er - take

ere death o'er - take me, ere death o'er - take

B

Lord God, all my days here are but a span long to Thee

me.

me.

me.

me.

pp legato

ped.

And my being naught with-in Thy

sight.

pp

dim.

Lord God, all my days here are but a span long

Lord God, all my days here are but a span long

Lord God, all my days here are but a span long

Lord God, all my days here are but a span long

cresc.

cresc.

cresc.

cresc.

p

cresc.

to Thee, and
 to Thee, and
 to Thee, and
 to Thee, and

f *p cresc.*
f *p cresc.*
f *p cresc.*
f *p cresc.*

my be - ing, my be - ing naught
 my be - ing, my be - ing naught
 my be - ing, my be - ing naught
 my be - ing, my be - ing naught

f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*

with - in Thy sight.
 with - in Thy sight.
 with - in Thy sight.
 with - in Thy sight.

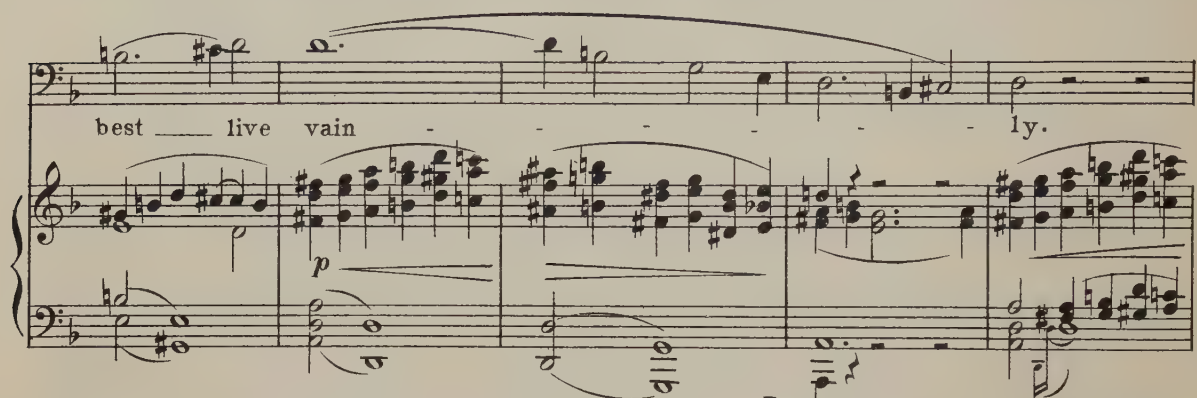
ff *pp* *pp trem.*
ff *pp* *pp trem.*
ff *pp* *pp trem.*
ff *pp* *pp trem.*

[illegible]

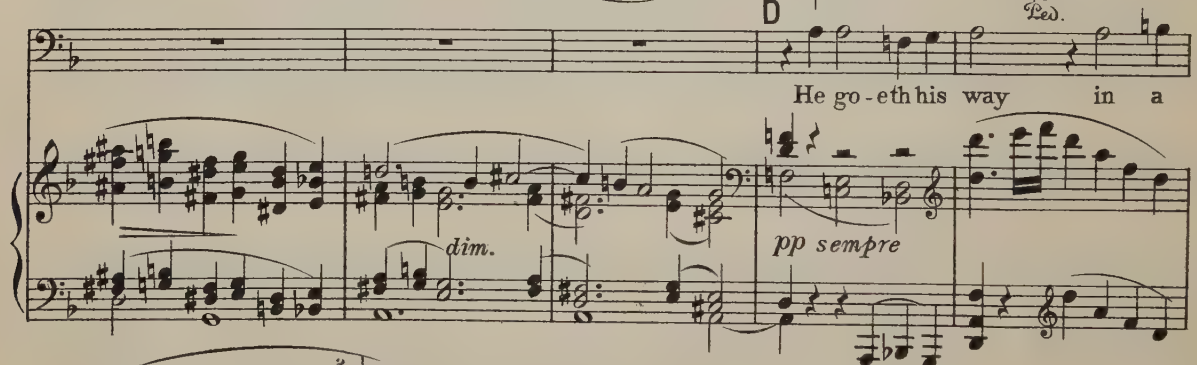
Lo — how sure - ly ev - 'ry man liv - ing doth at his



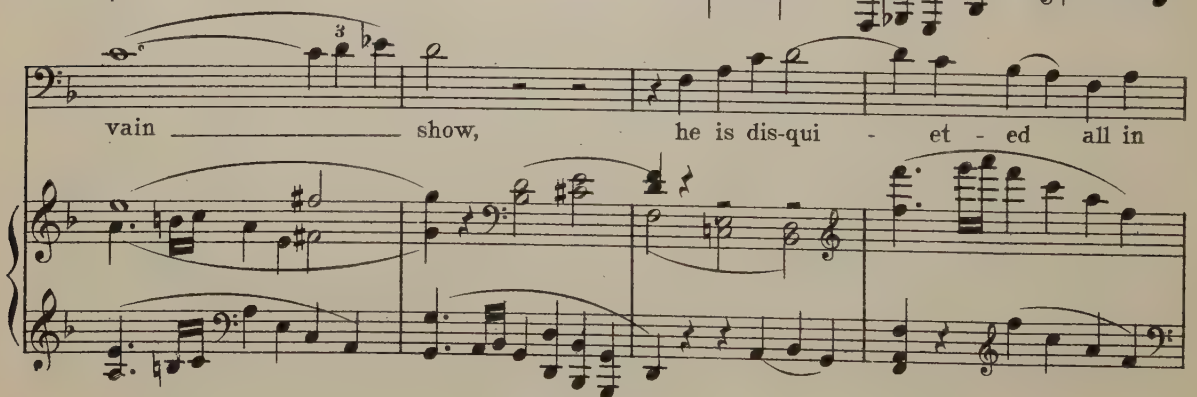
best — live vain — ly.



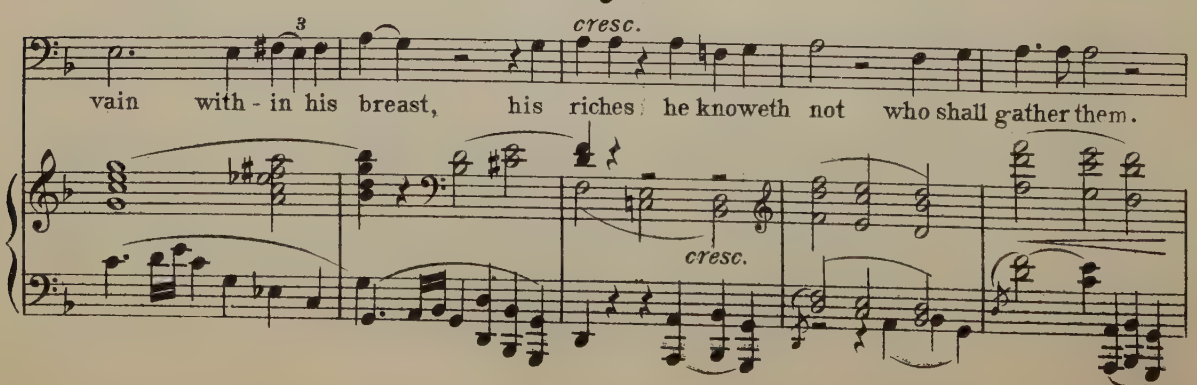
He go - eth his way in a



vain — show, he is dis - qui - et - ed all in



vain with - in his breast, his riches he knoweth not who shall gather them.



E *f* Lo, how sure - ly ev - 'ry man liv - ing doth at his

f Lo, how sure - ly ev - 'ry man liv - ing doth at his

f Lo, how sure - ly ev - 'ry man liv - ing doth at his

f Lo, how sure - ly ev - 'ry man liv - ing doth at his

E *f*

best live vain - - - ly.

best, doth at his best, doth at his best live vain - ly.

best, doth at his best, doth at his best live vain - ly.

best, at his best live vain - ly.

f

BARITONE SOLO

O Lord, Lord, who will con-

pp

F

- sole me?

p molto cresc. *f*

O Lord, O Lord, say who will con - sole — me, con -

f

O Lord, O Lord, say who will con -

p molto cresc. *f*

O Lord, O Lord,

f molto cresc.

O Lord, say who will con - sole — me, con - sole me,

F *molto cresc.*

p *molto cresc.*

- sole me, O Lord, O Lord,

- sole — me, con - sole me, O Lord,

O Lord, say who will con - sole — me, con - sole me,

O Lord, O Lord, say who will con - sole — me,

[illegible]

p Lord, who will con - sole me?

p Lord, who will con - sole me?

p Lord, who will con - sole me?

p Lord, who will con - sole me?

p dim.

p My hope *cres* is in Thee, *cen* do *molto*

p My hope *cres* is in Thee, *cen* do *molto*

p My hope *cres* is in Thee, *cen* do *molto*

p My hope *cres* is in Thee, *cen* do *molto*

pp My hope *sempre cresc.* is in Thee, yea, my

f sempre Thee, my hope is in Thee, yea my hope, my hope is in

f sempre Thee, my hope is in Thee, is in

f sempre hope is in Thee, my hope is in Thee, is in

f sempre hope is in Thee, yea, my hope, my hope, my hope is in

f

$\text{♩} = 54$

Thee.

Thee.

Thee. But the souls redeem'd are in the hand of God, where earth-ly

Thee.

 $\text{♩} = 54$ *f**tenuto per il Pedale**f*

But the souls redeem'd are in the hand of
 care trou - bleth not, earth - ly care, earth - ly care trou -

But the souls redeem'd are

God, where earth-ly care trou - bleth not, earth - ly care, earth - ly
 - bleth not, but the souls redeem'd are in the hand of

in the hand of God, where earth-ly care trou-bleth not, earth-ly
 care trou-bleth not, trou-bleth not, but the
 God, where earth-ly, earth-ly care trou-bleth not, but
 but the

care, earth-ly care trou-bleth not,
 souls re-deem'd are in the hand of God, where earth-ly care trou-bleth
 the souls re-deem'd are in the hand of God, in the
 souls redeem'd are in the hand of God, where earth-ly care trou-bleth

but the souls redeem'd are in the hand of God, where earth-ly
 not, but the souls re-deem'd are in the hand of
 hand of God, but the souls re-deem'd are in the hand of
 not, where earth-ly care trou-bleth not, but the

care

God, where earth - ly care, where earth - ly care

God, where earth - ly care, where earth - ly

souls redeem'd are in the hand of God, where earth - ly

trou-bleth not, earth - ly care, earth - ly care trou -

trou - bleth not, but the souls redeem'd are in the hand of

care trou - bleth not, but the souls redeem'd are

care trou - bleth not, but the souls redeem'd are

bleth not, where earth - ly care trou - bleth not,

God, where earth - ly care trou - bleth not,

in the hand of God, where earth - ly care, earth - ly care trou -

in the hand of God, earth - ly

but the souls redeem'd are in the hand of God, where earth-ly
earth-ly
- bleth not, but the souls redeem'd are in the hand of
care trou-bleth not, but the souls redeem'd are in the hand of
care trou-bleth not, but the souls redeem'd are in the hand of
care trou-bleth not, earth-ly, earth-ly care, where earth-ly
God, but the souls redeem'd are in the hand of God, where earth-ly
God, but the souls redeem'd are in the hand of
God, where earth-ly care trou-bleth not,
care, where earth-ly care trou-bleth not,
care, earth-ly care, earth-ly care trou-bleth not, but the
hand of God, but the souls redeem'd are

but the

but the souls redeem'd are

souls redeem'd are in the hand of God, where earth - ly care trou -

in the hand of God, where earth - ly care, where earth - ly

souls redeem'd are in the hand of God, where earth - ly care trou - bleth

in the hand of God, where earth - ly care trou - bleth not, where

- bleth not, but the souls re - deem'd are in the hand of God, earth -

care trou - bleth not, where earth - ly care trou -

not, trou - bleth not, where earth - ly

earth - ly care, trou - bleth, trou - bleth not,

- ly care, earth - ly care,

- bleth not, trou - bleth, trou - bleth not, where earth - ly care, —

care, where earth - ly care, where earth - ly

where earth - ly care, where

where earthly

— where earth - ly care trou - bleth not, earth - ly

care, earth - ly care, earth - ly care, earth - ly care

earth - ly care, earth - ly care, earth - ly care, earth - ly

care, earth - ly care, earth - ly care, earth - ly

care, earth - ly care, earth - ly care, where earth - ly

trou - bleth not.

care trou - bleth not.

care trou - bleth not, trou - bleth not.

earth - ly care trou - bleth not.

Con moto moderato.

Soprano *p* How love - ly

Alto *p* How love - ly

Tenor *p* How love - ly

Bass *p* How love -

Con moto moderato. ♩ = 92

p dolce

are Thy dwell - ings fair, O Lord of Hosts, O Lord of

are Thy dwell - ings fair, O Lord of Hosts, O Lord of

are Thy dwell - ings fair, O Lord of Hosts, O Lord of

ly are Thy dwell - ings fair, O Lord of Hosts, O Lord of

Hosts, are Thy dwell - ings fair, O Lord

Hosts, are Thy dwell - ings fair, O Lord

Hosts, are Thy dwell - ings fair, O Lord

Hosts, are Thy dwell - ings fair, O Lord of

of Hosts,
 of Hosts, *p espress.*
 of Hosts, how love -
 Hosts, O Lord of Hosts,
p espress.
con Ped.
 ly are Thy dwell - ings fair, O Lord of Hosts,
p espress.
 how love -
p espress.
 how love - ly are Thy dwell - ings fair, O
p espress.
 how love - ly are Thy dwell - ings
 ly are Thy dwell - ings fair, O

Lord of Hosts. My soul long -

Lord of Hosts. My soul long -

fair, O Lord of Hosts. My soul long -

Lord of Hosts. My soul long -

p non legato

cresc.

-eth, my

cresc. my soul ev - er

cresc. my soul ev - er long - eth and faint -

cresc. -eth, my soul ev - er long - eth and faint - eth, my soul ev - er long -

cresc.

f soul ev - er long - eth and faint - eth sore for the blest

p long - eth and faint - eth and faint - eth for the blest

f - eth and faint - eth for the blest

f - eth and faint - eth, faint - eth sore for the blest

f *p*

courts of the Lord; my heart and

courts of the Lord; my heart and

courts of the Lord; my heart and

courts of the Lord; my heart and

p

B

flesh do cry to God, cry to the liv - ing

flesh do cry to God, cry to the liv - ing God,

flesh do cry to God, cry to the liv - ing God,

flesh do cry to God, cry to the liv - ing God,

f

ff

God, *p* cry to God, *cresc.*

p my heart and flesh do cry to God, *cresc.*

p my heart and flesh do cry to God, *cresc.*

p my heart and flesh do cry to God, *cresc.*

fp *fp* *fp* *fp* *cresc.*

f cry to the liv - ing God.
liv - ing, cry to the liv - ing God.
liv cresc. - ing, cry to the liv - ing God.
f cry to the liv - ing, cry to the liv - ing God.

p How love - ly are Thy
p How love - ly are Thy
p How love - ly are Thy
p How love - ly are Thy
How love - ly

dwel - ings fair, O Lord of Hosts, O Lord of Hosts,
dwel - ings fair, O Lord of Hosts, O Lord of Hosts,
dwel - ings fair, O Lord of Hosts, O Lord of Hosts,
are Thy dwel - ings fair, O Lord of Hosts, O Lord of Hosts,

are Thy dwell - ings fair, O Lord

are Thy dwell - ings fair, O Lord

are Thy dwell - ings fair, O Lord

are Thy dwell - ings fair, O Lord of Hosts, O

of Hosts. Blest are

of Hosts. Blest are

of Hosts. Blest are

Lord of Hosts. Blest are

p legato espress.

con Ped.

they, O blest are they that

they, O blest are they that

they, O blest are they that

they, O blest are they that

cresc. in Thy house are dwell - ing, they ev - er praise Thee, O

cresc. in Thy house are dwell - ing, they

cresc. in Thy house are dwell - ing,

cresc. in Thy house are dwell - ing, they ev - er praise Thee, O

cresc.

Lord, they ev - er

ev - er praise Thee, O Lord, ev - er praise Thee, they ev - er praise, ev - er praise,

they ev - er praise Thee, O Lord, ev - er praise, ev - er praise, ev - er praise, they

Lord, they praise Thee, they praise Thee, they praise Thee, they ev - er

praise, they ev - er praise, ev - er praise Thee O Lord,

they ev - er praise Thee, O Lord,

ev - er praise Thee. O Lord, they ev - er

praise, they ev - er praise Thee, O Lord, ev - er praise, they ev - er

they praise Thee, they praise Thee, —
 they ev er praise Thee, they praise Thee, O — Lord, they praise —
 praise Thee, O Lord, they ev - er praise Thee, O — Lord, they praise Thee, they praise Thee,
 praise Thee, O — Lord, they

p dim.
 — they praise Thee, — they praise Thee, for ev
 Thee, they praise Thee, — praise — Thee for ev
 they praise Thee, they praise Thee, they praise Thee for ev
 praise Thee, they praise Thee, they praise Thee, they praise Thee for ev

p dolce
 er — more. How love ly, — how
 er — more. *p dolce* How love ly, — how
 er — more. *p espress.*

No 5

Soprano Solo and Chorus — YE WHO NOW SORROW.

Lento.

Soprano Solo

Soprano

Alto

Tenor

Bass

Lento. ♩ = 104

p

dim.

con Ped.

who now sor - row, Ye who

mourn, ye who mourn, ye — who now sor - row, hear

A

A

p

The musical score is written for Soprano Solo and Chorus, with piano accompaniment. The tempo is marked 'Lento.' and the time signature is 4/4. The key signature has one sharp (F#). The piano part begins with a dynamic of 'p' (piano) and includes a 'dim.' (diminuendo) marking. The lyrics are: 'who now sor - row, Ye who mourn, ye who mourn, ye — who now sor - row, hear'. The score includes vocal staves for Soprano Solo, Soprano, Alto, Tenor, and Bass, and a grand staff for piano accompaniment. There are two 'A' markings above the piano part, indicating a repeat or a specific section. The final piano part includes a dynamic of 'p' (piano).

— ye, hear — ye, for I a-gain will see you and fill your hearts with re-joic-ing, *mezza voce*
p

So *mezza voce*
p

So *mezza voce*
p

So *mezza voce*
p

So

p

p

and no man tak-eth, and no man tak-eth your joy — from

I — will — com-fort you, e'en as a mother's love — doth com -

I — will — com-fort you, e'en as a mother's love doth com -

I — will — com-fort you, e'en as a mother's love — doth com -

I — will — com-fort you, e'en as a moth-er's love doth com -

poco cresc.

you. Now behold me, for but a

pp
- fort, e'en as a mother's love doth com - fort.

pp
- fort, e'en as a mother's love doth com - fort.

pp
- fort, e'en as a mother's love doth com - fort.

pp *m* *2 d s*
- fort, e'en as a mother's love doth com - fort.

pp *p* *p dolce*

ppp

lit - tle while sor - row and tra - vail were mine, and I have got

cresc.

- ten un - to me much rest,

p espress.
So I — will com -

p espress.
So I — will com -

p espress.
So I — will com - fort, will com -

p espress.
So I — will com - fort, will com -

mf
p

C
for but a — lit - tle while sor - row and tra - vail were

- fort,

- fort,

- fort,

- fort,

C
pp *p* *p*

mine, and I have got - ten, and I have got - - - ten un - to

espress. p

so

espress. p

so

p espress.

so I will com - fort,

p espress.

so I will com - fort,

poco cresc. p

me much rest.

dim.

I will com - fort, com - fort, com - fort

dim.

I will com - fort, com - fort, com - fort

dim.

will com - fort, com - fort, com - fort

dim.

will com - fort, com - fort, com - fort

p dim.

D

Ye ——— who — now — sor —

you.

you.

you.

you.

D

pp

— row, ye who now sor — row, ye —

pp

dim.

Ped.

E
 who' mourn, hear ye, hear ye, for I a-
 So
 p *espress.*
 E
 p
 p
 p
 -gain will see you, and fill your hearts with re-joic-ing, and no man tak-
 p *espress.*
 So I will
 p *espress.*
 So I will com-
 I will com-fort you, So I will com-
 p *espress.*
 So I will com-
 So I will com-

eth your joy, — your joy — no man tak - eth, — tak - eth —

com - fort you, e'en as a mother's love doth com -

fort you, e'en as a mother's love doth com -

fort you, e'en as a mother's love doth com -

fort you, e'en as a mother's love doth com -

from you, ye — who sor - row,

fort, e'en as a mother's love doth com fort, so

fort, e'en as a mother's love doth com fort, so

fort, e'en as a mother's love doth com fort, so I will com-fort,

fort, e'en as a mother's love doth com fort, so I will com-fort,

pp *poco*

espress.

for I a - gain will see you,

cresc.

I will com-fort,

so

I will

p

com - fort you,

dim.

I will

cresc.

I will com-fort,

so

I will

p

com - fort you,

dim.

I will

*cresc.**cresc.*

so I will com-fort you,

p

so I will com-fort, I will

*dim.**cresc.*

so I will com-fort you, so I will com-fort,

*cresc.**p**dim.*

ye who sor-row,

ye who sor-row.

com-fort,

pp

I will

com

fort.

com-fort,

pp

I will

com

fort.

com-fort,

pp

I will

com

fort.

pp

I will

com-fort.

*dim.**pp**perdendo*

No 6

Baritone Solo and Chorus - ON THIS EARTH.

Andante *p*

Soprano
On this earth we have no _____ con - tin - u - ing home, there -

Alto
On this earth we have no _____ con - tin - u - ing home, there -

Tenor
On this earth we have no _____ con - tin - u - ing home, there -

Bass
On this earth we have no _____ con - tin - u - ing home, there -

Andante
p *p sotto voce*

pp
- fore we seek one _____ to come, seek _____ one _____ to come.

pp
- fore we seek one _____ to come, seek _____ one _____ to come.

pp
- fore we seek one _____ to come, seek _____ one, seek one _____ to _____ come.

pp
- fore we seek one _____ to come, seek _____ one, seek one _____ to _____ come.

f *mf*
pp

p
on this earth we have no con-

p
on this earth we have no home, no con - tin - u - ing home, we have no home, no con-

p
on this earth we have no home, no con - tin - u - ing,

p
on this earth we have no con-

BARITONE SOLO

A
Therefore I shew unto you a mys -

dim.
-tin - u - ing home.

dim.
-tin - u - ing home, no con - tin - u - ing home.

dim.
no con - tin - u - ing home.

dim.
-tin - u - ing, contin-u-ing home.

A
p

b2

-try; We shall not, we shall not all sleep, _____

pp

Ped. *Ped.*

CHORUS *pp* but we shall

We shall — not, we shall not all sleep, _____

pp

We shall — not, we shall not all sleep, _____

pp

We shall — not, we shall not all sleep, _____

pp

We shall — not, we shall not all sleep, _____

pp

all be chang - ed, — all — be — chang - ed, shall

Ped. *Ped.*

all be chang - ed. *pp*

but we shall all be chang - *pp*

but we shall all be chang - *pp*

but we shall all be chang - *pp*

but we shall all be chang - *pp*

in a

-ed, we shall be chang - ed,

-ed, we shall be chang - ed,

-ed, we shall be chang - ed,

-ed, we shall be chang - ed,

mo - ment, a mo - ment, in the twink - ling of an eye, on the

cresc.

p

f

C accel. e cresc. poco a poco

morn the last trumpet soundeth.

f *cresc.*

on the morn the last trumpet sound - eth, the last trum - pet

f *cresc.*

on the morn the last trumpet sound - eth, the last trum - pet

f *cresc.*

on the morn the last trumpet, last trum - pet

f *cresc.*

on the morn the last trum - pet

C accel. e cresc. poco a poco

fp *f* *cresc.* *ff*

ff

sound - - - eth.

ff

sound - - - eth.

ff

sound - - - eth.

ff

sound - - - eth.

ff

Then shall sound, then shall sound — the trum -

Then shall sound, then shall sound — the trum -

Then shall sound, then shall sound the trum -

Then shall sound, then shall sound the trum -

Vivace

ff *sf* *sf*

- - - pet, and the dead, the dead shall

- - - pet, and the dead, the dead shall

- - - pet, and the dead, the dead shall

- - - pet, and the dead, the dead shall

sf *sf*

all be rais - ed from cor -

all be rais - ed from cor -

all be rais - ed from cor -

all be rais - ed from cor -

sf *sf*

- rup - - - - - tion, from cor - rup -

tion, and we all shall be chang - ed, chang - ed.

con 8va ad lib

SOLO

Then, then shall be brought, — be

fpp

con 8va ad lib.

brought — to pass the say - ing that is writ - ten,

pp *pp* *cresc.*

CHORUS

Now death is

Now death is

Now death is

Now death is

f *f* *f* *f*

sf *sf* *ff* *sf*

swal - low'd up in vic -

swal - low'd up in vic -

swal - low'd up in vic -

swal - low'd up in vic -

3 *3*

sf

-t'ry, now death is swal - low'd up in
-t'ry, now death is swal - low'd up in
-t'ry, now death is swal - low'd up in
-t'ry, now death is swal - low'd up in

vic - t'ry, yea, in vic -
vic - t'ry, yea, in vic -
vic - t'ry, yea, in vic -
vic - t'ry, yea, in vic -

t'ry, yea, in vic - t'ry, yea, in
t'ry, yea, in vic - t'ry, yea, in
t'ry, yea, in vic - t'ry, yea, in
t'ry, yea, in vic - t'ry, yea, in

vic-try, in vic-try, in vic - to - ry. Grave,
 vic-try, in vic-try, in vic - try, vic - to - ry. Grave,
 vic-try, in vic-try, in vic - - to - ry. Grave,
 vic-try, in vic-try, in vic - try, vic - to - ry. Grave,

where is thy vic - try, grave, grave, where is thy vic - try,
 where is thy vic - try, grave, grave, where is thy vic - try,
 where is thy vic - try, grave, grave, where is thy vic - try,
 where is thy vic - try, grave, grave, where is thy vic - try,

Death, O where is thy sting, _____ is thy sting, _____ is thy
 Death, O where is thy sting, _____ is thy sting, _____ is thy
 Death, O where _____ is thy sting, _____ is thy sting,
 Death, O where _____ is thy sting, _____ is thy sting,

col gva ad lib
col gva ad lib

75

sting, death, O where is thy sting, death, O where _____

sting, death, O where is thy sting, death, O where _____

death, — O where is thy sting, death, O where is thy

death, O where is thy sting, death, O where is thy

col gva ad lib

col gva ad lib

— is thy sting, — is thy sting, death, O where is thy

— is thy sting, is thy sting, death, O where is thy

sting, — is thy sting, death, O where, O where is thy

sting, — is thy sting, death, O where, O where is thy

col gva ad lib

ff

sting, grave, — where is thy vic-try,

sting, grave, — where is thy vic-try,

sting, grave, — where is thy vic-try,

sting, grave, — where is thy vic-try,

ff

col gva ad lib

col grā ad lib

ff

where is thy sting?

Lord, Thou art wor - thy of praise and glo - ry, hon - our and

Allegro $\text{♩} = 100$

f

Lord, Thou art wor - thy of praise and glo - ry, hon - our and
pow'r, for Thou hast all things, all — things cre - a -

f

pow'r, for Thou hast all things all — things cre - a -
- ted, by Thy ho - ly — will they are — and were cre - a - ted, they are cre - a -

Lord, Thou art wor - thy of praise and glo - ry, hon - our and

-ted, by Thy ho - ly - will they are - and were cre - a - ted, they are cre - a -

-ted, they are cre - a - ted, cre - a - ted,

Lord, Thou art wor - thy of praise and glo - ry, hon - our and

pow'r, for Thou hast all - things all - things cre - a -

-ted, Lord, Thou art

Lord, Thou art wor - thy of praise and glo - ry,

pow'r, by Thy ho - ly

-ted, by Thy ho - ly will they are and were cre - a -

f

wor - thy of praise and glo - ry, hon - our and

hon - our and pow'r, Lord, Thou art

will all things Thou hast cre - a - ted,

ted, Lord, Thou art wor - thy of

pow'r, Lord, Thou art wor -

wor - thy of praise, of praise, praise and glo - ry,

Lord, Thou art wor - thy of praise and

praise of praise and glo - ry, of glo - ry, of

-thy of praise of praise and glo - ry,

of praise, of praise and glo - ry,

glo ry, praise and glo - ry, for Thou hast all

praise and glo - ry, for Thou hast all things,

by Thy ho - ly will they are and were cre -

— things, all things cre - a - ted,

all things cre - a - ted,

they are cre-a-ted, Lord, Thou art
 - a - ted, they are cre-a-ted,
 they are cre-a-ted, and by Thy ho-ly
 wor- thy of praise and glo-ry, hon-our and pow'r,
 for Thou hast all things, all things cre-a-ted, Lord Thou art
 will they are cre-a-ted, they are cre-a-ted,
 they are cre-a-ted, Lord, Thou art
 We ren-der praise and glo-ry, praise and
 wor- thy, art wor- thy, We ren-der praise and glo-ry, praise and
 art wor- thy, We ren-der praise and glo-ry, praise and
 wor- thy, art wor- thy, We ren-der praise and glo-ry, praise and

glo - ry, praise and glo - ry and pow'r, and pow'r, to Thee we ren - der

glo - ry, praise and glo - ry and pow'r, and pow'r, to Thee we ren - der

glo - ry, praise and glo - ry, glo - ry and pow'r, to Thee we ren - der

glo - ry, praise and glo - ry, and glo - ry and pow'r, Lord, Thou art

glo - ry and pow'r, we ren - der praise and glo - ry, we

glo - ry and pow'r, we ren - der praise and glo - ry, we

glo - ry and pow'r, we ren - der praise and glo - ry, we

wor - thy, we ren - der praise and glo - ry, we ren - der praise and glo - ry, we

ren - der praise and glo - ry and pow'r, and pow'r, we

ren - der praise and glo - ry and pow'r, and pow'r,

ren - der praise and glo - ry, and glo - ry and pow'r,

ren - der praise and glo - ry, and glo - ry and pow'r, we ren - der praise and

K *fp*

ren - der praise and glo - ry, *p* *cresc.* Lord, Thou art

p we ren - der praise and glo - ry and pow'r, *f*

we ren - der praise and glo - ry, for by Thy ho - ly

glo - ry,

cresc. *f*

wor - thy of praise and glo - ry, hon - our and pow'r,

f Lord, Thou art wor - thy, we ren - der praise and glo - ry and pow'r,

will they are cre - a - ted, *f* Lord, Thou art wor - thy, we

Lord, Thou art wor - thy, Lord, Thou art

we ren - der praise and glo - ry, we

we ren - der praise and glo - ry, we

ren - der praise and glo - ry, we ren - der praise and glo - ry, we

wor - thy, we ren - der praise and glo - ry, we ren - der praise and

sf *sf* *sf*

render praise, we ren-der praise and glo - - - - -

render praise, we ren-der praise and glo - - - - -

render praise, we ren-der praise and glo - - - - - ry,

glo-ry, we ren-der praise and glo - - - - - ry, we

f marc.

- - - - - ry, we ren - der praise and glo - ry and

ry, we ren - der praise, we ren - der praise and glo - ry and

we ren - der praise, we ren - der praise and glo - ry and

ren - der praise, we ren - der praise and glo - ry and

ff L pow'r, - - - - -

ff L pow'r, - - - - - *p espress.*

pow'r, for Thou hast all things, all things cre -

ff L pow'r, - - - - -

ff L *p*

p

for Thou hast all things — all things cre -

p

for Thou hast all things, all things cre - a -

- a - ted, all things, all things cre - a - ted,

p

cresc.

- a - ted, by Thy ho - ly will they are and were cre -

cresc.

- ted by Thy ho - ly will they are and were cre -

cresc.

by Thy ho - ly will they are and were cre - a - ted, cre -

cresc.

f

- a - ted, they are cre - a - ted,

f

- a - ted, they are cre - a - ted,

f

- a - ted, they are cre - a - ted, Lord, Thou art

Lord, Thou art wor - thy, we

f *sf*

Lord, Thou art wor - thy, we ren - der
 Lord, Thou art wor - thy, we ren - der, we ren - der
 wor - thy, we ren - der praise and glo - ry and
 ren - der praise and glo - ry, glo - ry and pow'r,

praise and glo - ry, we ren - der praise and
 praise and glo - ry, we ren - der praise, praise and glo -
 pow'r, we ren - der praise, praise, praise and
 we ren - der praise, we ren - der praise and

glo - ry and pow'r, *p espress.*
 - ry and pow'r, for Thou hast
 glo - ry and pow'r,
 glo - ry and pow'r,

p

for Thou hast

all things, Thou hast all things, all

p espress.

for Thou hast all things, Thou hast

p

for Thou hast

cresc.

all things all things cre - a - ted, by Thy ho - ly

cresc.

things cre - a - ted by Thy ho - ly

cresc.

all things cre - a - ted, by Thy ho - ly will they

cresc.

all things, all things cre - a - ted, by Thy

f

will they are and were cre - a - ted, they are cre -

f

will they are and were cre - a - ted, they are cre -

f

are and were cre - a - ted, cre - a - ted, they are cre -

ho - ly will they are and were cre - a - ted,

N
f
 - a - ted, Lord, Thou art wor - thy, Lord, Thou art wor -
 - a - ted, Lord, Thou art wor - thy, Lord, Thou art wor - thy, Lord,
 - a - ted, Lord, Thou art wor - thy, art wor - thy, Lord, Thou art wor - thy,
f
 Lord, Thou art wor - thy. Lord, Thou art wor - thy, Lord, Thou art

N
f
mf

- thy, Lord, Thou art wor - thy, we ren - der praise and glo - ry and
 Thou - art - wor - thy, art wor - thy, we ren - der praise and glo - ry and
 Lord, Thou art wor - thy, - wor - thy, we ren - der praise and glo - ry and
 wor - thy, - Lord, Thou art wor - thy, we ren - der praise and glo - ry and

pp

f
 pow'r, we ren - der praise and glo - ry and pow'r.
f
 pow'r, we ren - der praise and glo - ry and pow'r.
f
 pow'r, we ren - der praise and glo - ry and pow'r.
f
 pow'r, we ren - der praise and glo - ry and pow'r.

f
f

Chorus — BLESSED ARE THE DEAD

Solennemente

Soprano *f* Bless — ed — are the dead —

Alto

Tenor

Bass

Solennemente ♩ = 80 *f*

— which in the Lord are sleep — ing, from hence —

— forth, from hence — forth,

f Bless — ed — are the dead —

— which in the Lord are sleep - ing from hence -

Allegro

bless - ed are the dead, bless - ed
 bless - ed are the dead, bless - ed
 bless - ed, bless - ed, bless - ed,
 - forth, from hence - forth, bless - ed, bless - ed, — bless - ed are the

bless - ed are the dead, the dead, which
 bless - ed are the dead, the dead, which
 are the dead, the dead, the dead, which
 dead, are the dead, bless - ed, bless - ed,

in the Lord are sleep - ing, which in the Lord are —
in the Lord are sleep - ing, in the Lord are
in the Lord are sleep - ing, in the Lord are
are the dead, which in the Lord are —
sleep - ing, from hence - forth.
sleep - ing, from hence - forth.
sleep - ing, from hence - forth.
sleep - ing, from hence - forth.
sleep - ing, from hence - forth.
mf
p

Yea, saith the spi - rit,

Yea, saith the spi - rit, they may rest from their la -

Yea, saith the spi - rit, they may rest from their la -

pp

p espress. they may

p espress. they may

p espress. they may

p espress. they may

- bours, they may rest, *p espress.*

- bours, they may

p 3 3 3 3

Red. 3 3 3 3

rest — from their la - bours; their works —

rest, — may — rest — from their la - bours; their

may — rest — from their la - bours; their works do

rest, may rest — from their la - bours; their works do

do fol - low, fol - low af - ter them; they may

works do fol - low, fol - low af - ter them;

fol - low, fol - low af - ter them;

fol - low, fol - low af - ter them;

mf *p espress.*

espress.

ed.

rest, — they may rest — from their la - bours, their

p espress. they may rest, — may — rest — from their la - bours, their

p espress. they may rest, — may — rest — from their la - bours, their

they may rest, they may rest from la - bours, their

works do fol - low, fol - low

works, — their — works — do — fol - low,

works, their works do fol - low,

works, their works do fol - low

dolce *dolce* *dolce* *dolce*

pp

af - ter them,

fol - low af - ter them,

fol - low af - ter them,

af - ter them,

mf *dim.*

fol - low af - ter them.

p dolce

fol - low af - ter them. Yea, saith the Spi - rit,

fol - low af - ter them. *p dolce*

fol - low af - ter them. Yea, saith the Spi - rit,

pp

p dolce

they may rest, they may rest,

they may rest, they may rest,

p dolce

they may rest, saith the Spi - rit,

espress. *pp*

they may rest, rest

they may rest, may

p espress they may rest from

they may rest, may

from their la - bours; their works do fol - low, fol -

rest from their la - bours; their works do fol - low, their

their la - bours; their works do fol - low, their works do

rest from their la - bours; their works do fol - low, their works do

dolce low af - ter, fol - low, fol - low af - ter them.

dolce works do fol - low, fol - low, fol - low af - ter them.

dolce fol - low, fol - low, fol - low af - ter them.

dolce fol - low, fol - low, fol - low af - ter them.

p espress

cresc.

Bless - ed are the dead which in the

f

*Ped.**

f

Ped.

Bless - ed

Bless - ed

Lord are sleep - ing, from hence - forth, from hence - forth, bless - ed

f

Bless - ed

are the dead, bless - ed, bless - ed are the dead, are the

are the dead which in the Lord are sleep - ing, the

are the dead which in the Lord are sleep - ing the

bless - ed, bless - ed are the dead, bless - ed

dead which in the Lord are sleep - ing, in the *dim.*
 dead which in the Lord are sleep - ing, in the *dim.*
 dead which in the Lord are sleep - ing, in the *dim.*
 are the dead, yea, bless - ed the dead which in the *dim.*

Lord are sleep - ing from hence -
 Lord are sleep - ing from hence -
 Lord are sleep - ing from hence -
 Lord are sleep - ing from hence -

-forth. *cresc.* 3 bless ed are the
 -forth. *cresc.* 3 bless ed are the
 -forth. *cresc.* 3 blessed are the
 -forth. *cresc.* 3 blessed are the dead, the

mf *cresc.*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first four staves, with the piano part starting on the second staff. The second system contains the next four staves, with the piano part continuing on the second staff. The third system contains the final four staves, with the piano part continuing on the second staff. The lyrics are written below the vocal staves. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The score includes dynamic markings such as *dim.*, *p*, *cresc.*, and *mf*. The tempo is not explicitly marked, but the notation suggests a moderate, steady pace.

97

p

dead, *p* bless -

dead, bless - ed are the dead, the dead, bless - ed

dead *p* in the Lord sleep - ing, bless -

dead *p* bless - ed

fp *espress.*

[illegible]

p cresc. *cresc.* bless - ed are the dead -
p dead, *cresc.* bless - ed, *cresc.* bless - ed
 in the Lord sleep - ing, bless - ed, bless - ed
 bless - ed, bless -

f which in the Lord, *p* in the Lord are sleep -
cresc. bless - ed are the dead - which in the Lord are sleep -
 are the dead - which in the Lord, *p* in the Lord are sleep -
cresc. ed are the dead which in the Lord are sleep -

pp *f* *pp* *Red.* *

-ing, bless - ed, bless - ed.
pp -ing, bless *pp* ed, bless - ed.
 -ing, bless - ed, bless - ed.
 -ing, bless - ed, bless - ed.

Red. *Red.* *Red.*



PARRY'S COMPOSITIONS—continued.

SONGS—continued.

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FIRST SET.

- | | |
|-------------------------------|------------------------------|
| *1 My true love hath my heart | 3 Where shall the lover rest |
| 2 Good-night | 4 Willow, Willow, Willow |

SECOND SET.

- | | |
|--------------------------------|---------------------------------|
| 1 O Mistress Mine | 4 Blow, blow, thou winter wind |
| 2 Take, O take those lips away | 5 When icicles hang by the wall |
| 3 No longer mourn for me | |

THIRD SET.

- | | |
|--------------------------------------|---------------------------|
| *1 To Lucasta, on going to the wars | *3 To Althea, from prison |
| *2 If thou would'st ease thine heart | *4 Why so pale and wan |
| | 5 Through the ivory gate |
| | 6 Of all the torments |

FOURTH SET.

- | | |
|-----------------------------------|---------------------------------------|
| *1 Thine eyes still shined for me | 4 Weep you no more |
| *2 When lovers meet again | 5 There be none of beauty's daughters |
| *3 When we two parted | 6 Bright star |

FIFTH SET.

- | | |
|------------------------------|-----------------------|
| *1 A stray nymph of Dian | 5 Love and laughter |
| *2 Proud Maisie | 6 A girl to her glass |
| *3 Crabbed age and youth | 7 A Lullaby |
| 4 Lay a garland on my hearse | |

SIXTH SET.

- | | |
|----------------------------------|---------------------------------|
| *1 When comes my Gwen | *4 A lover's garland |
| *2 And yet I love her till I die | 5 At the hour the long day ends |
| *3 Love is a bable | 6 Under the Greenwood Tree |

SEVENTH SET.

- | | |
|-------------------------------------|---|
| 1 On a time the amorous Silvy | 4 O never say that I was false of heart |
| 2 Follow a shadow | 5 Julia |
| 3 Ye little birds that sit and sing | *6 Sleep |

EIGHTH SET.

- | | |
|-----------------------|--------------------|
| 1 Whence | 4 Dirge in woods |
| 2 Nightfall in winter | 5 Looking backward |
| 3 Marian | 6 Grapes |

NINTH SET.

- | | |
|---------------------|-------------------|
| 1 Three aspects | 5 Armida's garden |
| 2 A Fairy Town | *6 The Maiden |
| 3 The Witches' Wood | 7 There |
| 4 Whether I live | |

TENTH SET.

- | | |
|-----------------------------------|------------------------------|
| 1 My heart is like a singing bird | 3 A moment of farewell |
| 2 Gone were but the winter cold | 4 The child and the twilight |
| | 5 From a city window |
| | 6 One silent night of late |

ELEVENTH SET.

- | | |
|-------------------------------|-------------------------------------|
| 1 One golden thread | 6 If I might on puissant wing |
| 2 The spirit of the spring | 7 Why art thou slow |
| 3 What part of dread Eternity | 8 She is my love beyond all thought |
| 4 The blackbird | |
| 5 The faithful lover | |

TWELFTH SET.

- | | |
|----------------------------|-----------------------------|
| 1 When the dew is falling | 5 Dream Pedlary |
| 2 To blossoms | 6 O world, O life, O time |
| 3 Rosaline | 7 The sound of hidden music |
| 4 When the sun's great orb | |

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- | | |
|---|-------------------------|
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| *God of all created things (Coronation) | 0 2 |
| | (Sol-fa) 0 2 |
| Hush! for amid our tears (Memorial) | 0 1½ |
| | Words only, per 100 2 0 |
| I sing the birth (Carol) | 0 4 |
| O praise ye the Lord | 0 2 |
| Through the night of doubt and sorrow | 0 1½ |
| Welcome Yule (Carol) | 0 3 |
| When Christ was born of Mary free (Carol) | 0 3 |

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- | | |
|--|-----|
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| 6 Tell me, O love (S.S.A.T.B.B.) (Tonic Sol-fa, 2d.) | 0 4 |

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- | | |
|---|-----|
| 1 How sweet the answer | 0 3 |
| 2 Since thou, O fondest (Tonic Sol-fa, 1½d.) | 0 3 |
| 3 If I had but two little wings (Tonic Sol-fa, 2d.) | 0 2 |
| 4 There rolls the deep (Tonic Sol-fa, 1½d.) | 0 3 |
| 5 What voice of gladness | 0 4 |
| 6 Music, when soft voices die (Tonic Sol-fa, 1½d.) | 0 3 |

SIX FOUR-PART SONGS complete 1 6

Or, separately:—

- | | |
|--|-----|
| 1 In a harbour grene | 0 3 |
| 2 My delight and thy delight (Tonic Sol-fa, 2d.) | 0 4 |
| 3 Prithee, why | 0 3 |
| 4 Sorrow and pain | 0 4 |
| 5 Sweet day, so cool (Tonic Sol-fa, 2d.) | 0 3 |
| 6 Wrong not, sweet Empress (Tonic Sol-fa, 2d.) | 0 3 |

EIGHT FOUR-PART SONGS complete 1 6

Or, separately:—

- | | |
|--|-----|
| 1 Phillis | 0 2 |
| 2 O love, they wrong thee much (Tonic Sol-fa, 2d.) | 0 3 |
| 3 At her fair hands | 0 4 |
| 4 Home of my heart | 0 4 |
| 5 You gentle nymphs | 0 3 |
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| 7 Ye thrilled me once (Tonic Sol-fa, 2d.) | 0 3 |
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